

**EMERSON
COLLEGE**

**DEPARTMENT
of
THEATRE ARTS**



PROGRAM

1958 - 1959 SEASON



EMERSON COLLEGE

DEPARTMENT OF THEATRE ARTS

Presents

ORPHEUS DESCENDING

By

Tennessee Williams

October 29, 30, 31, 1958 at 8:30 P.M.

Emerson College Theatre

O R P H E U S D E S C E N D I N G

Directed by Leo Nickole

Scenic Design
Stanley Fudala

Lighting Design
Lincoln Stulik

Costumes
Margot Laing

Make-up
Jack Stein

Cast of Characters

DOLLY HAMMA	- - - - -	Elizabeth Kidney
BEULAH BINNINGS	- - - - -	Dorothy Geotis
PEE WEE BINNINGS	- - - - -	E. S. Darna
DOG HAMMA	- - - - -	Louis Lopez-Cepero
CAROL CUTRERE	- - - - -	Ellen Barnes
SISTER TEMPLE	- - - - -	Sarah Bernhardt
UNCLE PLEASANT	- - - - -	Behrooz Kia
VAL XAVIER	- - - - -	David Potter
VEE TALBOT	- - - - -	Ricki Schifrin
LADY TORRANCE	- - - - -	Nanci Levine
JABE TORRANCE	- - - - -	Robert McHaffey
SHERIFF TALBOT	- - - - -	James La Ferla
WOMAN	- - - - -	Bambi Darna
DAVID CUTRERE	- - - - -	John Ely
NURSE PORTER	- - - - -	Linda Keery

Scene: A general drygoods store and part of a connecting "Confectionery" in a small Southern town. Time: The Present

ACT I

Scene 1. A Winter's Evening.
2. A Few Hours Later.

ACT II

Scene 1. Afternoon, a few weeks later.
2. Sunset of that Day.
3. Late that Night.

Act III

- Scene 1. Am Early Spring Morning.
2. Sunset of the same day.
3. A few hours later.

There will be a 10 minute Intermission between each Act.

Music by Mr. Fred Balzer currently performing at the Cafe Yana, Friday and Saturday nights.

PRODUCTION STAFF

Assistant Director ~ ~ ~ ~ ~ Peter MacLean
Stage Manager ~ ~ ~ ~ ~ Behrooz Kia
Technical Director ~ ~ ~ ~ ~ Harry Morgan
Assistant Lighting Designer ~ Michael Winston
Master Electrician ~ ~ ~ ~ ~ Elizabeth Smith
Lighting Crew ~ ~ ~ ~ ~ Sam Beaulieu
Music and Sound ~ ~ ~ ~ ~ Barbara Gantz
Assistant Sound Man ~ ~ ~ ~ ~ John Margues
Property Master ~ ~ ~ ~ ~ Tom DeSimone
Property Mistress ~ ~ ~ ~ ~ Sandy Rella
Property Crew ~ Barbara Silver, Jerry Cole, Bob Maar, Gretchen Van Aiken, Madeleine Shuman
House Manager ~ ~ ~ ~ ~ James LaFerla

PROGRAM NOTES

"Authors frequently have a regard for one of their works, generally looked on as a failure, that is beyond anything they feel for their acclaimed successes, and it is an emotion I can understand. It may be in some part because Tennessee Williams' "Orpheus Descending" received few favorable reviews from the New York critics and was pretty much ignored at the box office that I, admire it even more in retrospect. It may not have the rounded perfection of form achieved in "A Streetcar Named Desire" or the sledge hammer drive of "Cat On A Hot Tin Roof,

but it is a fine and darkly beautiful drama that deserved far more than the rather bleak reception accorded it by both critics and the public.

There are at least two ways in which I believe "Orpheus Descending" marks an advance in Williams' work. The tragedy of misfits, the souls too tender in their sensibilities to survive in a world of harshness and cruelty, is, of course, one of his favorite themes. By dramatizing the small Southern community in which his sympathetic characters live, and letting us observe something of the malice, intolerance, and social and moral decadence that drove them to their doom, he has provided an additional ring of brutal truth and given a new dimension to his tragedy. He is a dramatic poet of lost souls, and a stunning writer for the theatre. And the word "stunning" is used almost literally, because the impact of his plays can overwhelm an audience with its sheer force. It is impossible, I think, justifiably to call them decadent; for all their concern with ailing spirits, their sheer vitality is too tremendous. "Orpheus Descending" is not quite the masterpiece "Streetcar" is. It lacks some of the rueful grace of "The Glass Menagerie" and the total impact of "Cat On A Hot Tin Roof" and "Garden District". But it is a deeply moving work of art."

Richard Watts, Jr.

Coming

Student Studio Production

November 20, 21, at 8:30 P.M.

"The Chairs" by Eugene Ionesco
and "The Land Of Heart's Desire" by Yeats

